Mary Johnson, a native Albertan, has been a member of the Edmonton Symphony Orchestra since 1962. A graduate of the University of Alberta and Indiana University, she holds a Bachelors degree in French Literature and a Masters degree in Music, in addition to associate degrees from the Toronto Conservatory and Mount Royal College. As well as being a well-known violin teacher, she has performed with the University of Alberta String Quartet and Edmonton Chamber Players, and has been featured on several television and radio programs as soloist and in chamber music groups. In 1987 she performed throughout South America with the Exalta Trio. Mary has two sons, John and James Cockell, and is married to ESO violinist, Tom Johnson.

Colin Ryan graduated from McGill University in Montreal and continued his studies in the United States and in Europe. He is currently the Principal Cellist of the Edmonton Symphony Orchestra. He has also performed with the Orford String Quartet, the Pacific Baroque Orchestra in Vancouver and the World Philharmonic Orchestra. He has appeared as soloist with the Edmonton Symphony, the Alberta Baroque Ensemble, and other chamber orchestras in Edmonton. Colin was invited to join the National Arts Centre Orchestra for a summer season as Guest Principal Cellist. He also plays baroque cello and viola da gamba.

Michael Massey has been music director and conductor of the EYO since 1977. He is a graduate of the University of Alberta and has studied at the Geneva Conservatory. Mr Massey is Pianist with the Edmonton Symphony Orchestra and is widely respected as a conductor, soloist, teacher and accompanist.

Upcoming Events

November
21 Sunday, 8:00 pm
NEW MUSIC SERIES
Visiting Artist
François Houle, clarinet and **electronics**
Featuring
François Houle *Aeriali X*
Joél-François Durand *Thiodhlac*
François Houle *Aeriali I*
Paul Dolden *In a bed, where the moon was sweating, Resonance #1*
Laurie Radford *deflector*
François Houle *Illicit*
John Oliver *Dust*
Studio 27, Fine Arts Building
Admission: $20/adult,$15/student/senior

22 Monday
NEW MUSIC
12:00 - 2:00 pm improvisation masterclass
2:00 - 3:00 pm presentation
Visiting Artist
François Houle
Studio 27, Fine Arts Building
Free admission
For information, please call 492-0585

24 Wednesday, 8:00 pm
University Symphony Orchestra
Tanya Prochazka, conductor
Concerto Competition FINALS
Admission: $10/student/senior, $15/adult

26 Friday, 4:00-6:00 pm
Piano Masterclass
Visiting Artist **Jaromir Klepac**
Free admission
For more information, please call 492-8109 or 492-0601

26 Friday, 5:00-7:00 pm
Strings Masterclasses
Visiting Artists
Kapralova Quartet
Cello - Studio 27, Fine Arts Building
Violin -1-23 Fine Arts Building
General Admission: $15/class
For more information, please call 492-8112 or 492-0601

26 Friday, 8:00 pm
The University of Alberta Madrigal Singers
Leonard Ratzlaff, conductor
with **Roger Admiral, piano**
Tanya Prochazka, cello
Kevin Dill, organ
Bach *Singet dem Herrn*
Fauré *Cantique de Jean Racine*
Goodall *In Memoriam Anne Frank* and music by Dove, Mendelssohn and Schütz
All Saints' Anglican Cathedral
Admission: $10/student/senior, $15/adult

28 Sunday, 8:00 pm
The University of Alberta Academy Strings and **Orchestral Winds**
Tanya Prochazka, Conductor
JS Bach *Brandenburg Concerto No 1 in F Major BWV 1046*
Mozart *Serenade in E-Flat, K 375*
Schoenberg *Chamber Symphony No 1, Op 9*
Admission: $10/student/senior, $15/adult

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department of Music

Unless otherwise indicated
Convocation Hall, Arts Building, University of Alberta
Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

A concert of 20th century Violin & Cello duos

featuring **Tanya Prochazka** on Cello
and **Elizabeth McHan** on Violin

Nov 21, 2004

Bohuslav Martinu (1890-1959)
Duo No. 2 (1958)

I. Allegretto

II. Adagio

III. Poco allegro

Zoltan Kodály (1882-1967)
Duo, Op. 7 (1914)

I. Allegro serioso, non troppo

II. Adagio

III. Maestoso e largamente, ma non troppo lento

Intermission

Heitor Villa-Lobos (1881-1959)
Deux Choros Bis (1928)

I. Moderé

II. Lento

Maurice Ravel (1875-1937)
Sonate pour violon et violoncelle (1920-1922)

I. Allegro

II. Très vif

III. Lent

IV. Vif, avec entrain

The Composers

Bohuslav Martinu (1890-1959)
Duo No. 2 (1958)

After spending twelve years in America, in 1953 Martinu traveled back to Europe and began one of his most prolific composition eras. The music that had struggled with and escaped him at the end of his sojourn across the ocean seemed to simply pour out of him once he stepped back on European soil. Born and raised in the Tower of the Church of St. James in Policka, on the border of East Bohemia and the Czech-Moravian Highlands, Martinu was unable to travel home in his last years, but he seemed to feel more comfortable at least in Europe.

The year 1958 found Martinu and his wife Charlotte the guests of Maja and Paul Sacher at their Schönenberg Estate in Pratteln, Switzerland. This idyllic and peaceful respite offered some relief to Martinu who suffered from painfully inflamed hands, which made writing almost impossible and illegible, as well as a case of stomach cancer that would not be diagnosed until November of that year. Despite both of these infirmities, the Duo, No. 2 was composed in 4 short days between June 28th and July 1st. It is dedicated to Mrs. Trauti Mohr, and was commissioned by her husband, Mr. Ernst Mohr, in honour of her fiftieth birthday.

The first movement, Allegretto, continually switches between duo interplay and sonorous chordal sections. The constant changes keep the intensity high, and the listener engaged. The Adagio second movement begins with the two instruments almost as one as they switch off between melody and harmony. Although the tempo never changes, the rhythmic pulse heightens and then falls again as the movement descends to its quiet end in an open octave. The third movement, Poco allegro, begins with a bariolage technique (a technique which utilizes an undulating motion between two strings) in the violin part over the cello's opening rhythmic ostinato which, due to its length of two and one half beats, continually falls in a different place. The intensity that this opening enlists is present throughout this final, exciting movement.

Zoltan Kodály (1882-1967)
Duo, Op. 7 (1914)

By 1914, when the Duo for Violin at Cello, Opus 7, was written, Zoltan Kodály had already collected more than 3,000 folk songs alongside Bartok, received his Doctorate, been awarded a teaching position at the Academy of Music in Budapest, spent time with the Joachim string quartet in Berlin, and discovered the music of Debussy while in France; enough to fill a lifetime, but he was just getting started. The three movement work, which begins with a first movement that follows a sonata-allegro form, very clearly has influences not only from folk-song idioms, but from the timbres and sound of the traditional instruments used in Hungarian folk songs. The rhapsodic way in which the two instruments play gives at times a sense of improvised music and the rubato that fills the second movement and parts of the third movement lends itself to this conclusion. In the words of his close friend:

> *"Kodaly's compositions are characterized in the main by rich melodic invention, a perfect sense of form, a certain predilection for melancholy and uncertainty. He does not seek Dionysian intoxication- he strives for inner contemplation... His music is not of the kind described nowadays as modern. It has nothing to do with the new atonal, bitonal and polytonal music- everything in it is based on the principle of tonal balance. His idiom is nevertheless new; he says things that have never been uttered before and demonstrates thereby that the tonal principle has not lost its raison d'etre as yet."* - Bartók

Heitor Villa-Lobos (1881-1959)
Deux Choros Bis (1928)

The only composer of non-European birth on today's concert, Villa-Lobos was born in Rio de Janeiro, Brazil. He loved drama and embellishment as is obvious in stories he would tell, as well as in his music. In the 1920s Villa-Lobos began work on a series of Choros - a Brazilian musical form that had originated in Rio de Janeiro in the 1870s that is normally instrumental, with one of more soloists, involving virtuosity and often improvisation. Although Villa-Lobos transposed this form to classical instruments he kept tradition in the style of the pieces.

The Deux Choros Bis were composed in Paris during Villa-Lobos' inaugural voyage. They epitomize the virtuoso form even more than many of Villa-Lobos' other choros as, like their title suggests, they were meant as encores (bis in French). Although the shortest piece on the program, this "tour de force" packs a powerful Brazilian punch.

Maurice Ravel (1875-1937)
Sonate pour violon et violoncelle (1920-1922)

It was in 1920 that Maurice Ravel began work on his first piece started after the first world war. Ravel was still recovering from his war time experiences: the horrors that he and his truck 'Adelaide' had encountered in the 'Service Automobile' during the war, his Dysentery, and his Mother's death. It would be almost two years before Ravel would finish the composition. The piece, Sonate pour violon et violoncelle (1922), would become a giant in the violin and cello Duo repertoire. The cyclical nature of the opening motif, the haunting melodies, and the emotion that is impossible to ignore grabs at the listener, even if they have little or no interest in 20th century music. Ravel also makes use of timbres, tone colours, techniques, and tonal mixtures that constantly surprise and intrigue the listener.

The very first four notes of the first movement Allegro, mark the appearance of the motif to listen for throughout the piece. Ravel makes sure that it is memorable, repeating it for the first 28 measures without interruption, intertwining it with the first melody. His use of harmonics projects a sound that is airy, floating, and seemingly far away, slowly bringing the listener into the piece. The undulating accompaniments occurring throughout the first movement, juxtaposed with syncopations that mask the beat, give the appearance of a melody that eludes capture.

The second movement, Très vif, again begins with the motif, although slightly changed. The pizzicato timbre is completely different from the first movement, and the constant beat throughout is anything but masked. This scherzo drives through using mixtures of pizzicatos, harmonics, and chords to keep interest, as well as bi-tonality, the violin and cello's tonal keys sometimes separated by only a semi-tone, other times by as much as a tri-tone. After plowing with intensity through the entire movement it ends just as quickly with two pianissimo pizzicato chords.

The third movement, Lent, begins with solo cello, repeated by the violin eight measures later in low range. It begins as legato and languid as possible, but slowly speeds up as it also rises in pitch to a climax, and then very slowly winds back down to its roots, ending in an open fifth.

The final movement, Vif, avec entrain, is a sprint to the finish. Ravel again utilizes pizzicato, chords, and moments of undulating accompaniments, while he newly employing ricochet bowing techniques, added rubato, numerous trills, and sudden changes in both melody and dynamics. It is captivating to, and beyond, the final doubled quadruple-stopped pizzicato chords.

About the Performers

Tanya Prochazka

Professor of cello, chamber music and conductor of the Academy Strings and University Symphony Orchestras at the University of Alberta, cellist Tanya Prochazka (nee Hunt) is a soloist, chambermusician, conductor, freelance player and teacher.

Born in Melbourne, Australia, Ms Prochazka began her cello studies with Marianne Maxwell and Henri Touzeau, both eminent Australian cello teachers. She pursued her studies at theParis Conservatoire with Andre Navarra and in Bloomington, Indiana with Janos Starker. Her early professional activities took her to Vienna, Austria. From Vienna, as cellist with Ensemble I, she performed throughout Europe, the Middle East, Southeast Asia, and Australia. Subsequently, as a resident of London, England, she performed throughout Britain as soloist and chamber musician and regularly for the BBC in recitals and chamber music concerts.

Ms Prochazka gathered a number of prizes at prestigious competitions: Australian Broadcasting Commission Concerto Competition, Cassado Competition in Florence, Italy, International Tribune in Czechoslovakia, semi-finalist at the Tchaikovsky Competition in Moscow, the Suggia Prize in London.

Since arriving in Edmonton, Canada in 1986, Ms Prochazka has become one of Canada's leading cellists. Her repertoire ranges from the Baroque period through to the present day. She broadcasts frequently on CBC radio and regularly collaborates nationally and internationally with such artists as Stéphane Lemelin, Jacques Israelievitch, Erika Raum, Janet Scott Hoyt, Jacques Despres and Brachi Tilles. Ms Prochazka is a founding member of Ménage à Trio, with Stéphane Lemelin and Martin Riseley.

In March, 2004 Tanya performed the world premier of the Cello Concerto, "La Rosa Enflorece" especially composed for her by Alfred Fisher with the Kingston Symphony Orchestra, with conductor Glen Fast. In October 2004 she joined violist Rivka Golani in another world premier performance of Malcolm's Foryth's new Double Concerto for viola, cello and orchestra, with the Edmonton Symphony Orchestra. She also performed the Brahms Double Concerto with Israeli violinist Daniel Kossov in Melbourne, Australia, September, 2004. A highlight of the coming season will be her performances of all of Bach's Suites for solo cello, "Bach By Candlelight" in January, 2005.

Ms Prochazka is highly regarded as a devoted teacher. She taught at the Royal Academy of Music and at the Guildhall School of Music in London. In July, 1998, she was appointed Professor of Cello, Strings, and Chamber Music at the University of Alberta. She is also Conductor of the University Symphony Orchestra and the Academy Strings Orchestra. In February, 2002 Prochazka lead the Academy Strings Orchestra on a fabulous concert and educational tour of Cuba, which included performances in Cienfuegos, Santa Clara and Havana. She is presently planning a tour of Alberta with the Academy Strings in combination with the premier student string ensemble, Musica Eterna, from Havana, Cuba for March 2005.

In March, 2003, Tanya made her opera conducting debut with 4 performances of Mozart's Magic Flute with the USO and the Music Department's Opera Workshop program, and will conduct Puccini's "Gianni Schicchi" and Menotti's "Old Maid and the Thief" in January 2005, again with the USO and the Music Department's Opera Workshop program.

Ms Prochazka leads cello master classes and string workshops wherever her concerts take her. This includes classes in Chicago, Melbourne, Winnipeg, Regina, Ottawa and Freiburg, Germany. In June 2002 Ms Prochazka was Resident Artist for the String Program at the Australian National Academy of Music, in Melbourne. She is also in demand as a competition jury member and string festival adjudicator.

Her world premier recording of the "New Goldberg Variations", with pianist Jacques Despres, of variations composed by leading American composers Frazelle, Rouse, Lieberson, Corigliano, Schickele and Danielpour on the Goldberg Aria theme by Bach has met with resounding critical success. This adds to her growing discography of CDs: "American Cello Masterpieces", "Poulenc, Fauré and Saint-Saëns", "Landsmal", Canadian Solo Cello works by Fisher and Ho, and "The Passionate Englishman". Also released this year is "Bohemian Woods", music by Dvorak, Janacek and Martinu, with pianist Milton Schlosser.

Elizabeth McHan is currently finishing her Bachelor of Music in Viola and Violin Performance at the University of Alberta. She acts as a concertmaster for the University Symphony Orchestra and the Academy Strings Orchestra under Tanya Prochazka, and is first violinist of the Undergraduate Scholarship String Quartet. She has been a recipient of Beryl Barns Memorial Awards, Universiade '83 for excellence in Fine Arts, a Bessie Brooks Winspear Scholarship, and most recently the Arts Undergraduate Student Researcher Award, which provided the impetus for these concerts. She has been a first violinist for the Canadian Chamber Orchestra, and has also performed nationally and internationally with the National Youth Orchestra of Canada (2001) and the Academy Strings Orchestra (2002).

Her recent teachers have included: Aaron Au, Dr. Guillaume Tardif, Dr. Martin Riseley and Yoko Oike Wong in Edmonton and Zakhar Bron in Köln, Germany.

Special Thanks To:

My Family
Tanya Prochazka
University of Alberta, Faculty of Arts
University of Alberta, Department of Music
Augustana University of Alberta
Holy Trinity Anglican Church
The Rev'd Eileen Conway, Rector
The Rev'd Clarke French, Priest Associate
John Brough
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Thank You

I would like to take this opportunity to thank everyone for coming. It means so much to me to have you all here. Please join us afterwards for the reception, as there's lots of yummy food, and I would love to get a chance to thank you all in person for your support! Thank you also for your donations today. In December Tanya and I are going to be recording this repertoire in order to make a CD, and a portion of your donations will go towards defraying those costs. Again, thank you all so much!

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